Dramatic * Musical

ng are some excerpts:

Charles Frohman's first production the season will be made at Atlantic My on Monday, July 30, when he will resent for the first time in America le successful musical play, "The Little therube The leading role will be dayed by Hattle Williams, whose dashng manner, beauty and clever qualities is a comedienne has won her a stellar

John Drew returns from abroad early next month to begin rehearsals on "His House In Order," by Arthur W. Pinero. Mr. Drew is now in London, though a greater part of his vacation has been pent on the continent. His season opens at the Empire theater, New York,

Dear, delightful "Peter Pan" returns September, when Mande Adams begins her season in the charming and wen-derfully successful J. M. Barrie play. Miss Adams will make a short tour, afterwards returning to New York, there the appeared all last season Ethel Barrymore is resting in Maine, She will be seen during the early part of the season in "Allee-Sit-By-Thethe play by J. M. Barrie in which

Edna May has again taken her position as the idol of all London. Her success in the "Belle of Mayfair" is greatest she has ever England, and the cozy little Vaudeville theater is crowded at every perform-ance. The American visitor to London is greatly in evidence in Miss May's applauding audiences.

William Gillette, who is now cruising in his Kousebeat the "Aunt Polly:" goes on tour this fall in his own play, "Clarice," in which he scored so marked a triumph last season. His leading woman will be Marie Doro.

the latter part of August at Wallack's theater, New York, Charles Froh-man will produce the American play, "The Judge and the Jury." It was written by Oliver Morosco and Harry D. Cottrell, and is described as being an unusually strong and picturesque

William H. Crane opens his season at the Savov theater, New York, in "The Price of Money," a new play by Alfred Sutro, author of "The Walls of Jericho," Mr. Crane returns from abroad early next month.

The evicissitudes of life before the footlights were perhaps never more ably represented than in the recent career of the Orpheum Stock company which is now an organization of the past. When it comes to the interpretaof a happy-go-lucky existence were some actors in that company who fully lived up to the saying that actor folk generally are an improvident lot.

There probably has not been a better

stock company of the popular price igrade west of the Missouri river than the MacLean-Mayall aggregation, for it is a very good leading man who can command \$125 a week during the summer mouths. Neither do many managers pay a pag \$50. do many managers pay a man \$50 a week usually for a 10-line part like some of those played by Roy Clement and other members of the company.

But in spite of good salaries, some members of the company could, would not liquidate their board and bed bills, printing accounts and other obligations. They were good fellows while the pay checks came in, but when they to materialize there were possibly three out of the entire company

who had any money at all.

The little knot from San Francisco especially took for their text that old adage regarding eating, drinking and being merry, and lived up to it to the letter; the sequel is that hearly all had to borrow money to get out of town.

In this respect the career of P. G. MacLean, the manager of the company, he with the hypnotic tongue, is most in teresting. The San Francisco calamity found him and his faithful English builterrier Spike, fleeing before the flames and tramping to San Jose. That night MacLean secured a job as night hote clerk for his board, and Spike gnawed bone from the kitchen. Two nights later the man who played the heav negotiated enough to carry him on the cars to Oakland, and in due season he appeared in Ogden traveling or a refugee ticket. At Ogden he secured a week's work playing with a minor traveling organization. He appeared nightly there, and every afternoon he was in Salt Lake negotiating for a chance to bring a company here. He got the ear of some of the directors of the Orpheum, and the rest was plain sailing. The company he promised did not materialize, but he "made good" with what he at last secured, after

much frantic telegraphing.

As soon as he got on his feet again,
MacLean showed by his actions that he
was a "spender." Each week his salary was exhausted before it was due. But taking no thought for the morrow, he continued to order clothes and charge items right and left, with all the was a "spender." abandon of a millionaire. Even wher the engagement at the Orpheum termi-nated, the majority of the troupe lived as recklessly as ever. For instance, they went to Bingham on a guarantee of \$200 from the manager of the house. This they collected, and before leaving that festive camp, they visited a gamblinghouse where a fascinating wheel and a little ivory ball absorbed that \$100, and every dollar that could be borrowed. They came back to Salt Lake "broke." A local poolroom also was several hundred dollars the richer owing to the presence in town of the Or-

pheum Stock company. To cut a long story short, most of the company have left town through the good-heartedness of friends. P. G. MacLean is now believed to be in Denver, as he left his old companion Spike, "in hock" here, for the price of a railroad ticket. In the meantime his landlady has acquired experience to the sum of \$30; some extra members of his company \$47; some male admirers around various sums advanced as temporary loans; a local printing firm some bills yet to be collected, and several others mourn his loss.

Whether Spike will ever see his master again is a question, as there are a lot of people in Salt Lake who would like to own him in licu of monles nonforthcoming.

Tonight brings to a close the second week of the Cassidy Musical company at Casino park, and marks one of the most successful weeks the park has had this season. This company will next present for a week the nautical operation comedy, entitled "The Belle of Vera Cruz," said to be one of the best in

their repertoire. Entirely new scenery and light effects will be shown, and the pretty costumes

All the favorites of the company will be seen and heard, and a record week is looked for.

When the Orpheum throws open its doors Monday, Aug. 13, for the regular vaudeville season, Salt Lake will have the prettiest house for its size west of Chicago, Charles C. Haltach who has

NEW YORK letter gives some will have their innings. Briefly the here next season, leaves Maud Powel interesting information regarding color schemes are: Outer vestibule as the only available violinist of high interesting information regarding color schemes are: Outer vestibule at main entrance, various shades of rich greens and ivories. The inner some of whom will appear in lobby of the main entrance is decorsaft Lake during next season. Follow-ated in the style of Louis XVI mod-ernized, the color scheme of which is twory cream with Pompeian red for the wails. The foyer changes, and here are employed the clive greens and ivery effects. The auditorium is being done in the modernized Renaissance and Louis XVI, the boxes, balcony and proscentum arch being rich! decorated in lyory white and gold floral relief effects, a "Utah" sky of the sounding board being a feature. The color scheme of the theater pro-

per is cream, ivory and old rose which

make a very pleasing effect. The entire scheme of decoration is being done under the supervision of Mr. Geo, Hodel of Chicago, Jules F. Bistes will not be here on Aug. 13 when the Orpheum opens for its regular vaudeville season, which will extend straight through until next summer. He made such a cess of the opening of the Salt Lake house, that the management of the Orpheum circuit has detailed him to St. Paul to superintend the comple-tion and opening of the new house in that city. He expects to be in Salt Lake and resume management of the Orpheum early in September. In the

Race Whitney and Waldemar Young are now hard at work on the annual burlesque of the Press club which will be staged in the Sait Lake Theater on the evening of Thursday. Sept. 6. It is understood that the play is to be built on the "Old Homestead," "Shore Acres." "Way Down East" model and will sail under the caption of "The Old Bedstead, a Rural Problem Play." All of the talent is to be drawn from the ranks of the Press club, a move which necessitates Press club, a move which necessitates the casting of several young men for feminine roles. All the approved characters will be presented, including he blinding snow storm; the polished rillain from the city; the faithful retainer, the adventuress, soubrette and all the rest of them. Some unique specialties and hair-raising stunts are also being hatched up by the press boys, Judging from the scenario the latest offering is due to eclipse the "Tom" and "Ham" shows previously presented by this original aggregation of talent.

meantime Resident Manager Reiter of the Omaha Orpheum will manage the house here during his absence. Mr. Reiter is expected to arrive here

The local music field has been quiet this week; very little doing. "Every-body" appears to be off on a vacation.

The new organ for the Ogden Tabernacle will be in place ready for use Oct. 1, and the building is preity well torn out in preparation for its coming.

Prof. J. J. McClellan is expected to return this evening, from a recreation trip to Glenwood Springs, and he will officiate at the Tabernacie organ console tomorrow, as usual.

Music houses report a steady sale of the old Moody & Sankey Gospel Hymns. They are much used at funerals. Time foes not seem to affect the sale of these selections, and the many new hymnals that are introduced into the market from time to time do not interfere with them.

The Musicians' club will meet next Monday night in Prof. Shepherd's studio, where the evening will be ocsen and Raff. cupied with the compositions of Jen-

Held's band will include in its program tomorrow at Liberty Park, the Henry VIII Dances, and the overture to Rienzi. Manager Zimmerman is al-ready preparing to take the band to Philadelphia next July with the Salt Lake Elks, and expects to have with him 40 musicians. The instrumentation will be of the very best, and the boys expect to make a great record for band music in this part of the country.

There was a pleasant and informal musicale the other evening, at the farm of Alfred Best, who proved an excellent entertainer. Messrs. Shepherd, Weihe, Midgley and other well known musicians were present.

The coterie of Salt Lake musicians who had arranged for a southern Idaho trip, got off Wednesday night, and will complete their trip this evening.

There will be a mixed quartet of singers at Saltair tomorrow afternoon and evening, viz., Mrs. Browning, Mrs. Best, W. D. Phillips and Willard Christopherson. . . .

Local music houses report heavy sales of sheet music, the demand run-ning to so called "popular" songs.

It has been claimed that the organ the new Christian Science temple at Boston is the largest and greatest instrument up to date. But reports of it in eastern musical papers do not carry out the idea. It has 4,588 pipes, while the Tabernacle organ in this city has 5,500, and the great organ at Sydney has nearly 10,000,

Miss Alice Wolfgang, the contraite, returns Monday, from her vacation trip to Chicago and eastern Iowa.

"Musical America" published a good cut of Arthur Pryor this week. Pryor is now conducting his own band at As-buhy Park, N. J., where he is playing an high order of music. Any news about him will be of interest to this city, as he is a Salt Lake boy.

Mrs. Martha Royle King leaves next week to visit at Brighton and afterwards to take a tour through the Yellowstone. She will be away for several

Mrs. Kate Bridewell Anderson entertained a number of musical friends last Monday evening, at her home on Ninth East street, where a very pleasant time was enjoyed.

Kubelik proved a losing card in this ountry, and his manager Gorlitz, lost so much money that he has refused to take any more chances with the noted The trouble with Kubelik is that while he is a finished artist as an executant, he is a god deal of a stick and plays mechanically, without any display of spirit or emotion that is visle to the unassisted vision. People who attend violin recitals like to listen to a performer who can stir them up, and awaken a response from their souls This Kubelik does not seem able to do. Consequently, the public loses inrest in him, and will not turn out in paying numbers. Herr Kubelik would do well to accept a position as an in-structor in technique in some musical

SHARPS and FLATS.

Mark Hamburg announced his last London concert as his one thousandth appearance before the public as a pianist since he finished his studies with Leschetizky 11 years ago.

as the only available violinist of high rank in the American concert field for the entire season of 1906-7.

Giacomo Puccini, composer of "Mme. Butterfly," which Henry W. Savage will produce in English early in the fall ,and which will be sung in Italian at the Metropolitan Opera House in January, will conduct the first performance of his work at the atter house,

Lelpsic is to have a new Bach nonument, to be placed before the Thomaskirche, of which he was can-tor 27 years. It is to be made by Prof. Seffner and will cost 50,000 marks, of which all but 2,000 is as-sured. The city contributes 20,000

The Messrs, Shubert announce the addition of four stars to their list of attractions: Camille D'Arville, Charles larity

hat the choir were not keeping time, but the effect to the audience was all I soon got used to this, how-

"See-See" is the name of a new Chinese comic opera recently produced in London. One of the critics says it is marred by the survival of the craze for quantity, . . . There are too many people and too many colors in the chorus, too many songs and too many verses in most of them. too many tunes and too many instruments in the orchestra, too many jokes and too little wit." The crificism is worth citing, as it sums up the whole spe-cies of present-day "comic operas," with few exceptions.

In 1861 Wagner was represented for the first time on a program, the work chosen being his "Faust" overture. The first work performed of Brahms was his second Serenade, in 1863. Wagner first appeared as conductor in 1863 when he interpreted the prelude and Liebe-In 1872 he conducted his overture from "Tannhauser" and the final scene from the "Walkure," and three times in this year programs were made up entirely of his works, at the first of which Herr Rich- | Special Correspondence. ter appeared for the first time as con-ductor of the orchestra. Under him the orchestra entered upon its period of greatest artistic success and hopu-

Access to the contract of the



CARLOTTA NILLSON STAR IN NEW PLAY.

Carlotta Nillson will be seen next season in the stellar role in a fouract comedy depicting western life entitled "The Three of Us." Miss Nillson is pleasantly remembered by New York play-goers for her splendidly fin. ished work in Ibsen's "Hedda Gabler" and in Pinero's "Letty."

Ross, Adele Ritchie and Joseph Each of these singers and comedians will be placed at the head of a company to play in independent thea-

ters within the pext year.

There was a rumor that the censor would forbid the performance without modification, in London, of Mas-senet's opera "Le Jongleur de Notre Dame," but it proved unfounded; the opera was given, and now people are wondering why "The Queen of She-ba" and "Samson et Delilah" are fore

The noon hour is a very unusual one for a musical entertainment, but it was at that hour that a concert was given in London on June 30 by the Vienna Philharmonic orchestra, I was to have taken place at 3:15 p. m. but the king wanted to attend, and 12 o'clock sulted him better.

Before her return to this side to resume her Knickerbocker Theater-run in "Mile, Modiste," in New York, Saturday, Sept. 1. Fritzi Scheff will spend a fortnight in Vienna at the summer home of her mother. Frau Anna Scheff, the prima donna of Wag-perian roles at Hof Theater, Frankfort-on-the-Main

If Saint-Saens really comes to America, why should not Mr. Conried or Mr. Hammerstein invite him to produce one of his operas, under his personal supervision and direction? That would be a thing to look forward to with joyous anticipation—one of the events that would find a place in the annals of music in America.

Many German cities now have their Richard Wagner streets, but Greater Berlin is going to name a whole quar-ter after him. In the Friedenau district there is to be a Wagner place, from which there will radiate eight streets named after the heroines in Wagner's operas: Elsa, Eva, Sieglinde, Senta, Isolde, Ortrud, Gutrune, and Kundry,

By the death of Prof. Heinrich Retmann, Germany loses one of her great organists. One of his special achievements was that he was the first to re-veal the full beauty and grandeur of the organ music of Liszt. Luckily, there is another specialist now in the field-Karl Straube of Leipsic, who has undertaken to edit all of Liszt's

"Parsifal" has again been produced at Amsterdam, this time without a protest from Frau Cosmia Wagner of Bayreuth, who now sees that she does not need a monopoly of Wagner's great work to ensure the prosperity of her Bayreuth festivals, all the seats for the 10 impending performances being sold—many of them to speculawho are asking \$10 and more

The expenses for the Vienna Philharmonic Orchestra's trip to London were defrayed entirely by Herr Krupp,presient of the Austro-Hungarian exhibition, so that the whole receipts were available for the King Edward's hosstitute. The Vienna Orchestra was founded in 1860, being thus much younger than the New York Philhar-monic. For a long time its concerts were always given at noon

The great success Mr. Alberto Jo-nas, who visited Salt Lake last year, won in Berlin with Paderewski's con-certo was well deserved, if only be of the few planists who are not foo Ishly jealous of that great musician If Liszt were living and playing, he would be the first to show by his programs that he realized that the best planoforte music of the time is being written by Paderewski.

a task which presents special difficul-ties. The Handel Festival choir of London includes that number of sin-gers. In the Musical Home Journal Dr. Cowen relates his experience when Chicago, Charles C. Hallach who has charge of the work here for the big London concert as his one thousandth appearance before the public as a pinnist since he finished his studies with Leschetizky 11 years ago.

London concert as his one thousandth appearance before the public as a pinnist since he finished his studies with Leschetizky 11 years ago.

London concert as his one thousandth appearance before the public as a pinnist since he finished his studies will Leschetizky 11 years ago.

London concert as his one thousandth appearance before the public as a pinnist since he finished his studies will be sure of an enthusiastic greeting. He effect is peculiar. The sound comes to your ears quite perceptibly after the beginning the hold.

Announcement of the withdrawal of the interior scaffolding will all be taken down when the upholsterers taken down when the upholsterers to the public as a pinnist since he finished his samounced this mammoth choir. "I felt rather strange at first, as the effect is peculiar. The sound comes to your ears quite perceptibly after the beat, and I found that the only way to keep a large body like that together was to go on beating quite independent-

THEATRE GOSSIP

Olga Nethersole will play Portia next

A sketch by Augustus Thomas, with Louis Payne and William Courtenay

Theodore Burt Sayre has named the new play he has written for Chauncey Olcott, "Eileen Asthore." The scenes are laid in and about Dublin, during

Ben Greet, who is nothing if not original, is arranging to produce a series of plays at the Jamestown exposition by English and American authors of the period of 1607-1907.

Forbes Robertson and Gertrude El-liott will begin their starring tour in Manchester on the 27th of August, when they will be seen in "The Mer-

Frank Daniels, whose new season will begin in Boston, Sept. 15, is expect-ed back at his summer home at Rye, about the first of August. and Mrs. Daniels are now in the highlands of Scotland.

ed Grace George in "The Mariage of William Ashe."

New York stage during the season just closed was demure little Elsie Janis. who, notwithstanding her mere years, was the glittering star of the big "Vanderbilt Cup" production.

"The latest" is from Milwaukee, and it is to the affect that Channing Pol-lock, a former Salt Lake boy, who has enterprisingly dramatized everything in sight during the past few years, is now about to assail Sen. Robert M. La Fol-

Thomas W. Ross, not "Nat" Good-win, is to be the star of the new Cohan plece, "Popularity." The assigned rea-

scason, W. S. Gilbert's delightful paroscason, W. S. Gibert's delightful paro-dy of "Hamiet, Rosencrantz, and Guildenstern." He himself will appear as King Claudius. The piece has fre-quently been played in London and al-ways with success. It is full of Mr. Gibert's best and most characteristic

Mr. Justin Huntly McCarthy is putting the finishing touches to a new play entitled . "Caesar Borgia." The character of the soldier-cardinal, with ts many varied aspects, is of a kind f appeal strongly to the imagination of the melodramatist. Now that he has completed his play, Mr. McCarthy, after his customary fashion, is turning it into a novel. Which will appear first, play or novel, is as yet unsettled.

rate-will be clad if Mr. John Hare, who in respect of artistic finish has few if any equals among living comediane, should yield to managerial blandishments, and undertake a fare-

The managers of the young Japan-ese actress Fuji-ko, announce that she will soon appear in London in a oneact drama play, called "The Love of a Gelsha," and the natural presumption is that the entertainment will be seen later on in this city. It claims to be the embodied idea of the dectrine of the embodied idea of the doctrine of Nirvana, reduced to popular form. Illusions representative of eastern dream visions are the work of "a renowned Japanese artist," and an Occidental version of the original Japanese ese music will be given.

Yvette Gilbert has written a book which she says: "The actress of toin which she says: morrow will start upon a more solid basis. To begin with, and above all, she will speak several languages, so that her renown need not be confined mechanically to one country. Even now those actresses who are content with the success which they obtain at home hem their fame between very

ONDON, July 14.-In all probabil-

ity. It will be quite a lengthy time

before Edna May is seen again in

the United States. And the rea-

of New York," who is now the "Belle

of Mayfair," has so completely re-

captured the hearts of London play-

goers that Charles Frohman and the

she is now appearing, have decided to

start her there again next season, in-

stead of sending her on an American

tour. What her next attraction will be,

hardly thought of, for "The Belle of

"Maytair." Leslie Stuart and Cosmo

Hamilton's modern setting of the Ro-

mee and Juliet story, is one of the big draws of the year, and likely to

run well into the coming autumn at all

A poor enough thing on the opening

night, it has been made uncommonly tuneful, and is played by a cast of favorites aside from Miss May. There

popularity is now quite equal to that

London success, it may be remembered

the fair singer suffered an eclipse that

at first threatened to be permanent,

and which must have caused her pretty genuine distress. For, although

her admirers had packed the Shaftes-

bury for nearly 1,000 nights to see her

in "The Belle," not even her presence

as a star could keep the same au-

thors "American Beauty," going there

for more than a month, and thus we

Shakespearean dictum about the play's being the thing. Soon after, moreover, having "signed" with Charles Froh-

having "signed" with Charles From-man, Miss May had another failure in

success had been more or less of a

And with all respect to her present

management, Miss May probably owes her restored luck to George Edwardes,

ance of a modern daughter of the Cap-

had another vivid illustration

events.

fluke.

"The actress of tomorrow will be-long to Paris and to London, to Ber-lin, to New York, and everywhere. She will act in French, in English and in German, wherever her presence may be called for. All stages will be her stage; she will be summoned to create a part here or there, wherever the creation may be wanted; she will not vegetate in one single capital, but, well educated, fond of travel and in possession of several languages, she will be the chosen interpreter of the men of letters of her own and of other countries, and she will be somebody to be reckoned with, for she will add he elegance and charm of the woman to her own natural talent Shakespeare and Goethe interpreted by

narrow boundaries, and can necessarily never become universal celebrities.

whose German are as pure French! Glorious chance of the actress of tomorrow,

LONDON STAGE NEWS.

in luxury. They may have a house and a valet, but with expenditures of this kind they stop. They rarely keep yachts or horses and few of them make the least pretense to keeping up an establishment. I've often thought they would be much more sensible if they did. Yet with all their earnings they come to the end of their days without a cent. Frenchwoman whose English and

"One way they use up money is, of course, through a certain kind of ostentation in which they live on their travels. They take suites in small hoing and shaping in the metropolis, should prove an attractive offering.

son for this is that the former "Belle

Gattis, at whose vaudeville theater however, has not been settled, and As for "The Beauty of Bath." the

As for "The Beauty of Bath, the Hicks-Hamilton musical play which Mr. Frohman produced at his Aldwych theater some months ago, it, too, is drawing packed houses and like "The Belle of Mayfair," and "Raffles" seems likely to be with us until the snow files. So, if all's well that ends well, is not much doubt, however, that most people who patronize the Vaudeville, go to see the American star, whose Mr. Frohman can afford to forget, in these successes the calamity of "The Lion and the Mouse," the failure of which she enjoyed as heroine of the other "Belle" and it is only fair to say Capt. Marshall's "Alabaster Staircase" and two other mishaps of a season at that Edna May has regained her for-mer position here by hard and con-scientious work. After her first big whose end few people except George Alexander are in a position to do any gloating.

It is rather unfortunate that Miss ier novel performance. One hundred and twenty-nine years

"The Girl From Up There," and al-though both of these had been after its production. Gluck's opera, "Armide," was heard for the first time in England this week, when it was put thoroughly bad plays, folk were not wanting to declare that the singer's day in London was over, and that her her restored luck to George Edwarden, who engaged her "by permission of Charles Frohman" after her run of ill-fortune, and provided her, in "Kitty Gray," "Three Little Maids," and "The School Girl" with a series of parts which suited her and gave her a chance to show what she could do. No who saw Miss May, however, in the difficult part of the doll in "La Poupee," will deny that she can act, and in "The Belle of Mayfair" she gives quite a satisfactory performulets, a part quite unlike that which

tels, have their meals served up stairs when they are, if possible, a little bit worse than they are down stairs, and they give suppers to the members of their companies and in other ways that do not show but cost a great dea; they

Mr. Frohman, who returns to the United States before long, is ending a rather unfortunate London season with lying colors, for besides "The Belle of Mayfair," two of the other undeniable

successes of the year are under his management. These are "The Beauty of Bath," and "Raffles," and the other is a veritable "wonder." To begin with the Hornung-Presbrey piece rather "hung nee" in the metropolis, but then busi-ness took a boom, and now it is declared at the Comedy theater that never in the history of the playhouse has such a success been quartered there. That is saying a good deal, too, for not only was "La Mascotte" first produced at the Comedy, but it was the home of "Jane" and also of "Sowing the Wind." not to mention "Monsieur Beaucaire," which was played there some 400 times.

Ruth St. Denis, who is giving her east-ern dances at the Aldwych theater, waited until so late in the London sea-son, to make her first appearance in London. Done earlier, it is likely they would have made a small sensation, as they seem to have done at home, but as is with society leaving town, Miss benis probably will have to console herself for rather sparse audiences by reading the pleasant things which neary all the London critics have said on

in England this week, when it was put on at Covent Garden. The fact is remarkable in an age which declares that a work of art is a "masterpiece" one day and is almost forgotten the next. The origin of "Armide" is rather peculiar. Gluck wrote it in his sixty-fourth year to combat the criticism rought against him by the supporters of the Italian school that he had "no and that he made his singers "shrick." These charges seem simply incredible to a generation that has been brought up on Wagner with his "declamatory" theories, which seem to have come to the point, in London at least, of being adversely criticized by the advance guard. In Germany itself of course, the great man of Bayreuth holds his own, for he was heard 75 times at the Berlin Opera House during the season of 1905-6, but then Gluckshe played at home last year, in "The Catch of the Season." By the way, it is likely that the Hamilton-Stuart musical comedy will be produced by Charles Frohman in the United States which he was. CURTIS BROWN.

HUGH W. DOUGALL. Baritone.

Directory.

Musicians'

supported practically in the west a small colony of Poles who lived on her ranch. That has now been sold for \$39,000. She earned \$25,000 from her tour last year and will keep on acting for several years to come, so she will probably be able to retire in comfort. Hortense Rhea, who had a period of great popularity here, died penniless. Her savings were in a measuse exhausted by ill health, but it was a matter of surprise that out of her

a matter of surprise that out of her earnings she had saved so little, "It is always a little difficult to tell

just how actors spend their money," a manager told the Sun reporter the other day, "for very few of them live in luxury. They may have a house and

tet their money slip away.
"I know one star now who travels in

the most extravagant way and I sup-pose the enjoys it. She takes a motor,

two maids, a valet, and always a large

suite of rooms in which there is a sup-per almost every night. Of course that

may be fun but it is using up every cent she earns. Yet that woman has a very modest house in the country where she spends her summers and no home at all in New York. She never

lives with the least pretense of ele-

gance in her own home. All the money

"It is the same way with most of the managers in this city. They don't seem

to have much fun out of their money They never spend it as other men who

sees them around the hotels and chop

houses on Broadway just as if they were still agents on a small salary. It is true that they have begun to live a little differently during the past few

years, but there is still no good reason why they should work so hard to make

money from which they have so little pleasure. Usually it goes after a while

and they might as well have paid it to authors and actors. Go into one of the Fifth avenue restaurants where you see

men of all kinds enjoying their money

and tell me if you ever saw a manager among them. On the other hand none of them—with very few exceptions—

ever buys his own home and lives with any degree of comfort or luxury in II. Yet in spite of the little fun they have

out of it the money goes."

is splashed out in life on the road.

made the same incomes would.

days without a cent.

Teacher of Voice Building and Artistic Singing, Pupil of Heinemann, Berlin, and Bouhy, Paris. 612 Templeton Building.

MR. C. F. STAYNER Has returned from San Francisco and is receiving pupils. Address, 28 Armstrong Avenue.

C. D. SCHETTLER,

602 Templeton.
Cello Pupil of Anton Hekking and Jacques
Van Lier, Berlin, Soloist at
Nuremberg and New York
Conventions, Instructor of Cello, Guitar, Mandolin and Banjo.

SQUIRE COOP. Pupil of Godowsky and Busoni. Piano, "Coaching in Vocal Repertoire," Studio Deseret National Bank Bldg., Rooms 15 and 16.

MME. AMANDA SWENSON, Teacher Vocal Music.

The Old Italian School, The GARCIA Method. Studio, Clayton Music Store 109 Main St.

MARY OLIVE GRAY. Pianist and Teacher.

Recent Pupil of GODOWSKY in Berlin, studio 445 South Main St. 'Phone 183-s.

J. J. TORONTO. Piano and Pipe Organ Tuner. 34 A St. Bell 'Phone 1611-y. Graduate of New England Conservatory of Music. Boston. Mass.

GEO. CARELESS.

Professor of Music, Lessons in Voice Training, Violin, Plane, Cabinet Organ, Harmony and Sight Read-ing. Orders may be left at Fergus Coal-fer's Music Store.

MRS. H. G. MAESER, Planoforte Instructor.
Residence and Studio, 241 So. 8th East,
Tel. 2511-k.

MISS MATTIE READ

Planist and Teacher.

Pupil of Godowsky and Teacher of Godowsky method. Studio at 169 East 1st So. MISS NORA GLEASON,

ORGANIST AND DIRECTOR.
ST. MARY'S CATHEDRAL CHOIR.
Studio, 121 E. First South St.
Bell 'Phone 1623-z; Ind. 'Phone 1291.

GEORGE E. SKELTON. Teacher of Violin.

(Graduate from Trinity College, London.) References and Studio: Room 5, Board of Trade Building.

MISS CECIL COWDIN, Pupil and Assistant of Willard Welhe. VIOIAN INSTRUCTION. Constitution Building, 524.

JOHN J. McCLELLAN, Pupil of Xaver Scharwenka, Alberto Jonas and Ernst Jedliczka. ORGANIST OF THE TABERNACLE. Plano, Theory and Pipe Organ. Both telephones.—Studio, Clayton Hall. Pupils should apply mornings before 19.

ARTHUR SHEPHERD. DIRECTOR SALT LAKE THEATRE Orchestra. Teacher of Plane and Har-mony. Studio Roem No. 3 Hooper & Eld-redge Block. 49 Main Street.

WEIHE. 544 Constitution Building. Concerts and Pupils.

WM. C. CLIVE,

TEACHER OF VIOLIN AND PIANO. Studio 510 Templeton Building. Res. 355 First St., Tel. 1554-x.

EMMA RAMSEY MORRIS. Dramatic Soprano. Pupil of Corelli, Berlin and Archambaud, Paris 60 West 1st North. 'Phone 2695-x.

ALFRED BEST, TENOR (Late of Savage English Grand Opera Co.) will receive a limited number of pupils. Lessons will be given at the home of pupils. Address Beesley Music Co., Beil phone. Murray 22-x.

ANTON PEDERSEN Studio of Piane, Violin and Harmony

200 Commercial Club Bidg., Tel. 2431-z Bell

CLAUD J. NETTLETON, VIOLINI T.

Studio 513 E. 3rd South. Telephones: Bell 6993; Ind. 4076.

Dr. Cowen relates his experience when he first conducted this mammoth choir. "I felt rather strange at first, as the effect is peculiar. The sound comes to

season. She will also appear in a dra-matization of Gertrude Atherton's cheerful "A Daughter of the Vine."

in the cast, will be seen in Chicago soon. The title is "The Music Box."

Mr. H. Reeves-Smith, the English actor, will be Miss Lillian Russell's leading man next season in "Barbara's Millions." Mr. Reeves-Smith support-

The most petite personality on the

son is that a younger actor than Mr. Goodwin is need for the part. This probably means that in this latest masterplece bodily activity is of more con-sequence than brains.

Clay Clement's new production of "Sam Houston" will be played in Washington early this season, with Mr. Clement in the title role. This noted actor will be remembered for his believed to the control of brilliant performance of Baron Hohen-stauffen in his own play, "The New Dominion," and for his impressive act-ing in "The Bells."

Mr. Robert Mantell will produce, next

his death, but his last season was profitable, because "The Great Ruby" turned out by a lucky fluke to be a great financial success. Yet he left very little. His books, his contracts for certain musical farces from England and his interest in Daly's theater in London turned out to be about all he positive for the later years of his career, left more than \$500,000. No woman ever had a greater vogue here than Helen Modjeska, who has been in financial troubles during the last few years. Most of her money disappeared through her western ranch and her family. She always

Stage Makes Few Fortunes.

Actors Who Have As Much As \$100,000 Not Plentiful-Mansfield a Rich Man. THE fact that few actors and man- | sessed. Yet he had been for years in barness and had spent thousands and agers leave behind them any

fortune appears to be just as true in other countries as it is here, says the New York Sun. A stat-istician has recently figured out some interesting details as to the estates left by distinguished players and managers in England. Henry Irving left only \$100,000, and much of that was realized from the sale of his pictures and other works of art. The fact that Ellen Terry had a benefit the other day shows how much she has saved from half a century of work. Unlike Sir Henry she never had any share of loss-

es to bear. William Terriss, who was murdered five years ago, in London, was 50 at the time of his death, and left \$100,000. He had been in all that period an actor under salary and had made few if any ventures of his own. Dan Leno, who was only 45 at the time of his death, got the biggest salary ever paid to any music hall singer in England, and Oscar Hammerstein gave him \$1,500 in real money during his stay at the Olympia. Yet he left behind him only

Wilson Barrett, who had known many ups and downs in his career, found great prosperity in "The Sign of the Cross," during the latter years of his life, but none of the plays that he attempted after that time ever made any money for him. Probably the \$50.gether from the royalties that he re-ceived from that play. It has been acted in this country for six years and is to go on tour again.

Augustus Harris, who had Covent Garden and Drury Lane, died in the early '40s, and was so much involved financially that in spite of all his great enterprises he left an estate of only \$18,000. Lady Martin, who was Helen Faucit, had earned in her professional Career \$135,000.

The circus managers seem to be as

prosperous in England as they are here. The famous Frederick Hengler

left \$288,000, which is a larger sum than any manager or actor in England left,

but seems small in comparison with the \$8,000,000 left behind by James Balley and the great Barnum fortune. Some of the American fortunes have turned out just as small. thought always that the late Fanny Davenport was a rich woman. She had acted for years with great success and been a great popular favorite. Yet she left practically nothing. That was in a measure due to the failure

of several productions made just before

Henry E. Abbey died a poor man, although he had handled millions. Maurice Grau, on the other hand, retired from business worth \$400,000, part of which was made from successful speculation. The rest of his fortune was parned during the last 10 years of his managerial career.

Augustin Daly had been through sev-

more had he invested it in the busi-ness-like way that actors do today. Richard Mansfield is one of the richest actors in service and will be well able to retire when he wants to at the end of the three years his press agent has allotted to him. He plays ong seasons, always draws large sudiences and has inexpensive companies Joseph Jefferson, who did business himself on the same meager scale dur-ing the later years of his career, left more than \$500,000. eral years of very bad luck just before his death, but his last season was prof-

thousand dollars. A. M. Palmer was practically a pen-sioner on the bounty of Charles Frohman when he died as manager of the Herald Square theater. Al Hayman is

said to be the richest manager today.

Frank Sanger, who died three years

ago, left a fortune of \$300,000. He left,

also, many valuable interests in plays. He figured very little, however, in the affairs of the theater, and carned most of his money through his ownership of

certain plays. "The Sign of the Cross" was one of these. Lester Wallack died,

Lotta Crabtree, who gave \$1,000 for a

program at the benefit for the San Francisco sufferers, is said to be the richest actress in this country, and her

fortune has been estimated at sums varying from \$800,000 to \$1,000,000. Much

of it is in real estate. In that way the

largest theatrical fortunes have been

Sol Smith Russell, who died three

years ago, was the richest actor in the

profession with the exception of Jos-eph Murphy. Russell, who was accept-

ed in every city in the country but New York, invested his earnings in real es-

tate in Minneapolis and St. Paul. He sold much of that property at a great advance and later put his money into

Washington real estate with an equally

uccessful result. He left more than

Joseph Murphy made a fortune out of

his Irish plays, especially "The Kerry Gow," and kept the money. Some of his colleagues say he still has the first

tollar he earned in the business. He nivested it all in real estate in different

ities, and today has more money than

Maggie Mitchell owns a large block

real estate on the upper west side

and has built several apartment houses

there which represent a very comfort, able fortune. She also owns other par-

liam Florence left his wife \$100,000,

and half as much more was disposed by his will.

Daniel Bandmann, when he died last

year, owned a valuable ranch in Wyo-ming which he had bought with the money he earned acting Shakespeare

money he earned acting Shakespeare at cheap prices throughout the small western towns for several years. Lawrence Barrett, on the other hand, left nothing behind him, although he had spent many years in producing worthy plays in the most artistic manner. Ed.

plays in the most artistic manner. Ed. win Booth's fortune was more than

\$500,000 and would have been much more had he invested it in the busi-

els scattered throughout the city.

ny of his profession.

was one of these.